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ABSTRACT

Designed for use in conjunction with Volume I of a trainer's manual, which provides suggestions for planning and implementing workshops to teach high school teachers and other youth-serving adults about the need for and methods of instruction in critical television viewing skills, this booklet (Volume II of the trainer's manual), contains print materials that can be duplicated and distributed to workshop audiences. Materials presented include: (1) a description of the features of a high school textbook, "Inside Television: A Guide to Critical Viewing," and information on major critical television viewing skills; (2) a list of facts which can stimulate discussion about television and American society; (3) a 10-item bibliography for parent/family use; (4) a 58-item bibliography for teacher/professional use; (5) a list of 21 resource organizations in television and education, with addresses provided; (6) a reproduction of a pamphlet entitled "Family Guide to Television," which is designed to encourage families to think about television's impact on their lives; and (7) a sample questionnaire that participants may use to evaluate the workshop. (ESR)

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Volume II

WORKSHOP HANDOUTS

Critical T.V. Viewing Workshops

For High School Teachers, Parents and Community Leaders

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WORKSHOP HANDOUTS

For Use With

The High School Textbook

INSIDE TELEVISION: A GUIDE TO

CRITICAL VIEWING

in

CRITICAL TV VIEWING WORKSHOPS

For High School Teachers, Parents,

and Community Leaders

This is Volume II of the

TRAINER'S MANUAL

by Debra Lieberman

FAR WEST LABORATORY FOR EDUCATIONAL RESEARCH AND DEVELOPMENT

WORKSHOP HANDOUTS

The Trainer's Manual for Critical TV Viewing Workshops is divided into two volumes. Volume I provides suggestions for planning and implementing workshops, and Volume II contains the print materials that workshop audiences may want to receive and keep for future reference. The information in Volume II can also be useful to trainers as they prepare to lead workshops, because it contains much of the basic information they will convey to their audiences including a definition of critical TV viewing skills, lists of resources in the field, and a description of INSIDE TELEVISION, the high school textbook recommended to accompany this manual.

All sections of Volume II may be duplicated for distribution at Critical TV Viewing Workshops. For this reason it is designed for easy unfastening and handling.

The following workshop handouts are in this volume:

INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING

A description of the features of this high school textbook and accompanying Teacher's Guide, and major critical TV viewing skills.

TV FACT SHEET

A list of facts which can stimulate discussion about TV and American society.

BIBLIOGRAPHY FOR PARENT/FAMILY USE

BIBLIOGRAPHY FOR TEACHER/PROFESSIONAL USE

RESOURCE LIST OF ORGANIZATIONS IN TELEVISION AND EDUCATION

FAMILY GUIDE TO TELEVISION

A reproduction of a pamphlet containing activities and information about the business and habit of television that should encourage families to think about television's impact on their lives.

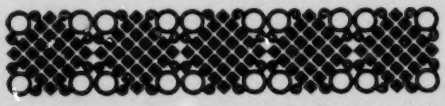
WORKSHOP EVALUATION SHEET

A questionnaire that participants may use to evaluate the workshop.

The student worksheets contained in the Teacher's Guide to INSIDE TELEVISION are useful workshop handouts. Some of them are short enough to complete during a workshop and are appropriate for adult participants. Others may be distributed and used as springboards for discussion about teaching methods and lesson planning. There are 46 student worksheets in the Teacher's Guide and 35 additional student activities are interspersed throughout the textbook.

Some of the organizations on the Resource List in this volume are willing to send multiple copies of their materials upon request. Write to them well in advance of the workshop, and explain who will be attending it. You may receive one copy for display, or you may receive enough copies to distribute to the entire group.

Handouts are a handy workshop resource. They present organized information for easy reference during the workshop, provide materials for future reading, and give participants something tangible to use when they start to teach critical TV viewing themselves.



INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING

INSIDE TELEVISION is a high school curriculum about television that develops students' critical viewing skills. It was developed by Far West Laboratory for Educational Research and Development in San Francisco and the Office of Radio and Television for Learning at Boston's public television station WGBH, and was written by Ned White, a former high school English teacher.

The curriculum consists of a student text, student worksheets, and an accompanying Teacher's Guide, all of which are coordinated into a day-by-day planned course of study that can fit into 72 class sessions, the length of a one-semester course. Scheduling and implementing an elective high school course of this type is not always feasible in American high schools, so the curriculum is divided into seven independent units that can be used in conjunction with existing high school courses in Language Arts, Social Studies, Economics, Mass Media, and TV Production.

The seven units are:

Unit 1: <u>You and Television</u>. An introduction to television as a communications medium and the way Americans use it. Students examine their viewing habits and compare them with national averages.

Unit 2: <u>The Television Industry</u>. Television as a business: its structure, economics, and regulations.

Unit 3: <u>Programs and Production</u>. Television's dramatic form, characterization, scripting, and production techniques.

Unit 4: <u>Selling</u>. Persuasive messages and methods for counter-arguing. An examination of commercials, public service announcements and political advertising.

Unit 5: <u>That's the Way It Is? TV News</u>. News and information programming, the Fairness Doctrine, and the First Amendment rights of broadcasters.

Unit 6: The Television Environment. Television's content and subtle messages, and the effects of that content on viewers.

Unit 7: A Saving Radiance? Future technology, television and the family, and a re-examination of the issues raised in Unit 1.

MAJOR CRITICAL TV VIEWING SKILLS

In developing INSIDE TELEVISION, Far West Laboratory defined four major critical TV viewing skills:

1. Ability to evaluate and manage one's own television viewing behavior

Television can be misused if viewing becomes a substitute for other important activities. Critical viewers know their personal goals and decide when to watch television based on those goals. Many young children are unable to do this, so parents often set limits on their viewing hours. Teenagers, on the other hand, can be taught to assess their own viewing behavior, think about their goals, and make conscious decisions about their own best use of television.

2. Ability to question the reality of television programs

Television programs may look realistic, but economic, technological, and production value decisions affect the creation and broadcast of any television show. Critical viewers know about the production techniques involved in staging, shooting, and editing a television program, and they think about the television industry's goals and priorities. By evaluating the images and messages chosen by the industry, viewers understand that there are many factors which make television content different from reality.

3. Ability to recognize the arguments employed on television and to counter-argue

Commercials, political advertisements, and public service messages bombard viewers with persuasive arguments. Television programs are also persuasive because they carry repeated messages about values and life choices such as, "Violence solves problems," or "Youth and beauty are the pathways to

success," Critical viewers analyze the validity of television arguments. They can identify persuasive techniques, point out fallacies and assumptions, and express their own values in relation to the ones presented on television.

4. Ability to recognize the effects of television on one's own life

Television viewing can have an impact on leisure time, health, and productivity, and television's messages can affect career aspirations, aggression, and attitudes towards others. American society is populated by television viewers who are shaping the world every day, so everybody, viewer and non-viewer alike, is affected by television. By recognizing the potential effects of television on their lives, viewers will be more likely to use television for their own needs instead of being "used" by it.

The four skills above are major critical TV viewing skills. Under those general categories fall many other skills such as the ability to:

* observe
* distinguish program elements
* recognize and evaluate different points of view
* understand that television programs interpret events
* distinguish fact from fiction
* explain how various TV program formats differ
* understand that TV programs condense time and space
* interpret visual messages and symbols
* understand the relation between television and the printed word

These skills and many others are developed as students progress through the curriculum. In addition, students' basic skills are reinforced as they are challenged to use their reading, writing, listening, speaking, and critical thinking skills in the variety of assignments suggested throughout INSIDE TELEVISION.

CURRICULUM FEATURES

INSIDE TELEVISION provides students with four approaches to its subject matter:

1) Expository text. The curriculum's seven units contain factual information about the business, habit, art form, content, effects, and technology of television.

2) Activities. These are interspersed throughout the student text and ask students to discuss, write about, or research topics related to the text. Some activities are based on students' own experience and opinions, and others require examination and analysis of the facts.

3) Primary learning materials. Each unit contains articles by and interviews with television professionals such as producers, directors, actors, television critics, advertisers, audience rating specialists, technicians, and others. They express a variety of opinions and speak with the insider's point of view. The curriculum also contains Nielsen rating charts, scripts, and television industry documents to give students a first-hand look at the elements that influence television production and broadcast in both commercial and public television.

4) Worksheets. These reproducible sheets provide students with written exercises to be done in class or as homework. They include opinion polls viewing logs, simulation games, scripting, story-boarding, and other assignments that encourage active student involvement in the process of understanding television.

The Teacher's Guide provides supplementary information and additional assignment ideas so that teachers may adapt the course to suit their students' abilities. It is highly structured to cover every day of the semester with daily lesson plans, and breaks down each unit to a prescribed number of class days. For example, Unit 5, which covers news and information programming, is designed to be taught in 12 class days. While this format is an optimal plan for teaching INSIDE TELEVISION, teachers may choose to revise it to best

suit their students' needs. The Teacher's Guide contains class discussion questions for each reading assignment in the text, bibliographies for each unit, and lists of optional films and television programs that may be shown in conjunction with each unit. Special care was put into the design of the Teacher's Guide to provide teachers with a variety of useful resources and a thorough outline of daily class assignments and activities to help them teach this new curriculum successfully.

The curriculum is designed to help students develop their own opinions about television and decide on their own best use of the medium. It is neither judgmental nor directive, and the only opinions expressed in it are contained in the readings and interviews with television industry professionals who have a specific point of view. The activities, class discussion questions, and worksheets in INSIDE TELEVISION ask students to draw their own conclusions. Diversity of opinion is welcome.

DESCRIPTION OF THE SEVEN CURRICULUM UNITS

The seven units in INSIDE TELEVISION may be taught independently, but students will develop more skills by moving progressively through the curriculum.

Unit 1: You and Television. This unit introduces students to television as a unique medium with a special role in the lives of many American people. Important to this unit is the students' logging of their own television viewing behavior, with an opportunity to compare their viewing to several national averages.

Students will determine their own criteria by which to evaluate viewing patterns, taking into consideration television's characteristics and its influence on American values and life styles. This will serve to introduce students to the themes that will be covered in depth throughout the curriculum.

Unit 2: The Television Industry. Unit 2 maps out the history of television and its organization including the networks, local stations, public television, the Federal Communications Commission, the role of the advertiser,

the importance of ratings, and tactics of scheduling. Basic federal regulations regarding television are introduced so that students will comprehend the freedoms and constraints that are imposed on the industry.

Television broadcasting is examined as a business which, from the start, was automatically considered part of the American free enterprise system. The financing of programs and the relationships between producers, networks, and affiliates are examined. In light of the power and profitability of the medium, the fierce competition for high ratings and control of the airwaves is documented.

The development of television technology is described, showing its emergence as an invention of no parallel, embodying unique processes and effects. Future technologies and the debates regarding their regulation are also discussed.

Unit 3: Programs and Production. This unit enables students to analyze dramatic television programs in much the same way they might approach a novel or short story. Dramatic elements such as plot construction, characterization, dialogue, and pacing are discussed along with the constraints on dramatic form imposed by the nature of the television medium.

Following this analysis, the unit next considers how the elements of television production influence the nature of the programs on the air. Content covered includes television production choices such as video vs. film, types of camera shots and lighting, music track, etc., and the economic constraints on production. The outcome of this part should be a greater understanding that all TV programs are deliberately "staged" (and therefore "unreal") for technological and economic reasons. Students will also develop an appreciation of the singular aesthetic principles of television.

Unit 4: Selling. Selling, or advocacy programming, includes any television messages intended to persuade, such as commercials and political advertising. In Unit 4, students will learn to identify persuasive arguments and develop ways to counter-argue. They will also be introduced to the

impact of television on politics including voting behavior, political advertising, "image" politics, and ways in which political campaigns have changed.

In addition, this unit covers topics such as market research, the use of stereotypes in commercials, subliminal messages used to attract buyers, the size of advertising budgets, and the restrictions imposed by the Federal Trade Commission. The biases of advertising are discussed to point out that specific production techniques are chosen to suit specific goals and needs.

Unit 5: That's The Way It Is? TV News. Unit 5 focuses on news and informational programming: their production techniques, their power to influence opinion, and the legal and social responsibilities of their creators.

The constraints on television coverage of the news are examined including time limitations, technological shortcomings, and news policies imposed by the networks.

The power of news programming is also discussed. Editorial decisions such as choice of stories, their order of presentation, the length of time devoted to them, and the selection of accompanying images all serve to influence the implicit messages of newscasts and make objective reporting a difficult and often impossible task. Elements of television news are contrasted with print news, and varieties of documentary programming are described.

Students will learn about the Fairness Doctrine and discuss the First Amendment rights of broadcasters. Interviews with newscasters are included covering a wide range of controversial issues.

Unit 6: The Television Environment. This unit has a dual focus: the nature of television content, and studies that have shown the effects of that content on viewers.

In the first part, students consider how television images compare to the real world. Portrayals of women, minorities, different age groups, and acts of violence are shown to be different from their real world counterparts. Attention is given to stereotypes and to the social and personal values of the TV environment.

In the second part, research is cited suggesting that heavy television viewing has a significant effect on how people regard the real world. In confronting this issue, students will conduct their own research and evaluate a question that is pivotal to this curriculum: to what degree should television reflect life's realities?

Unit 7: A Saving Radiance? This unit is a re-cap of the entire curriculum and gives students the opportunity to reinforce and review the skills developed. It also presents a summary of new television technologies which are destined (by the mid-1980's) to erode the centralized programming power of the three commercial networks. While studying these new developments, students will address the issue of regulating television in the lives of their children in years to come.

To order INSIDE TELEVISION and its Teacher's Guide, write to:

Science and Behavior Books, Inc.
P.O. Box 11457
Palo Alto, CA 94306

For further information about Critical TV Viewing, contact:

Critical TV Viewing Project
Far West Laboratory
1855 Folsom Street
San Francisco, CA 94103 phone: (415) 565-3000

Some states have set up demonstration classrooms that use INSIDE TELEVISION with students and allow teachers to visit and observe. For further information about the location of demonstration classrooms, contact the Critical TV Viewing Project at Far West Laboratory.

FAMILY GUIDE TO TELEVISION

THE FAMILY GUIDE TO TELEVISION contains games and activities designed to stimulate family discussion about television.

American families have the TV set on for an average of over six hours each day. Families of five or more average over eight hours of TV use per day. Almost half of the families in the U.S. watch television during dinner. The FAMILY GUIDE TO TELEVISION encourages families to think about their reasons for watching and consider TV's positive and negative effects on family relationships. Some startling facts about the television industry and the American television habit, revealed in the answers to the "What's Your TVQ?" quiz, may cause families to think carefully about television's role in their lives.

Teachers may want to use the FAMILY GUIDE TO TELEVISION in the classroom, and community leaders may want to make it available to families through local social service agencies and community centers.

TV FACT SHEET

1. 98% of U.S. homes, or 72.9 million homes, have a television set.

2. 32 million homes have more than one set.

3. On Sunday nights at 9 PM, about 110 million people in the U.S. -- or almost half the population -- are watching television.

4. The "average" American family of five has the TV on 6.2 hours per day.

5. In 1978, LAVERNE AND SHIRLEY was the top-rated prime time program.

6. The typical one hour TV drama cost $400,000 to produce in 1978-79; the typical made-for-TV movie cost about $1,200,000.

7. A single 30 second TV commercial can cost up to $200,000 to produce.

8. In 1979, it cost an advertiser $80,000 to place a 30 second ad on 60 MINUTES.

9. The typical half-hour network news program contains about 22 minutes of news.

10. The "average" news item runs no longer than 45 seconds.

11. 45% of American homes watch news during dinner.

12. Two thirds of Americans get "most" of their news from television.

13. A U.S. government study in 1977 showed men outnumbered women on prime time TV drama almost 3 to 1.

14. From 1969-77, more than six out of ten major TV characters were involved in violence.

15. In 1977, there were over 6 acts of violence per hour of TV drama.

16. A 1973 study showed that heavy TV viewers (4 or more hours per day) were more likely than light viewers (2 hours or fewer per day) to:

    - overestimate the proportion of people employed as athletes, entertainers, and professionals

    - overestimate the crime rate for their area

    - overestimate their chances of being victims of violent crimes

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The four U.S. Office of Education projects in CRITICAL TELEVISION VIEWING SKILLS are directed by:

Dr. Charles Corder Bolz, Southwest Educational Development Laboratory, 211 East 7th Street, Austin, Texas 78701; curriculum for grades K-4.

Ms. Debbi Bilowit, WNET-Channel 13, 356 West 58th Street, New York, New York 10019; curriculum for grades 5-8.

Dr. Donna Lloyd-Kolkin, Far West Laboratory for Educational Reserach and Development, 1855 Folsom Street, San Francisco, California 94103; curriculum for grades 9-12.

Dr. Donis Dondis, Boston University School of Public Communication, 640 Commonwealth Avenue, Boston, Massachusetts 02215; post secondary.

ABC EDUCATIONAL PRODUCTS, American Broadcasting Company, 1330 Avenue of the Americas, New York, NY 10019; teacher's guides to selected ABC programs, Guide to After School Specials.

ACTION FOR CHILDREN'S TELEVISION, INC., 46 Austin Street, Newtonville, MA 02160; citizen action group to improve children's programming and advertising.

CBS TELEVISION READING PROGRAM, CBS Entertainment Division, 51 West 52nd Street; New York, NY 10019; scripts and teacher guides to selected CBS TV programs.

CAPITAL CITIES TELEVISION READING PROGRAM, 4100 City Line Ave., Philadelphia, PA 19131; elementary and secondary-level script-workbooks and teacher's guides.

CENTER FOR SCIENCE IN THE PUBLIC INTEREST, 1770 Church St., N.W., Washington, DC 20036; publishes information on alternatives to the junk foods advertised on television.

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NBC EDUCATIONAL PRODUCTS, National Broadcasting Company, 30 Rockefeller Plaza, New York, NY 10020; scripts and teacher guides to selected NBC TV programs.

NATIONAL ASSOCIATION FOR BETTER BROADCASTING, P.O. Box 43640, Los Angeles, CA 90043; quarterly newsletter; "Better Radio and Television."

NATIONAL CITIZENS COMMITTEE FOR BROADCASTING, 1028 Connecticut Avenue, N.W. Washington, DC 20036.

NATIONAL CORRESPONDENCE GROUP, P.O. Box 1039, Palo Alto, California 94302; publish "Target List" of sponsors of TV programs with high violence levels.

NATIONAL COUNCIL FOR CHILDREN AND TELEVISION, 20 Nassau St., Suite 215, Princeton, N.J. 08540; publish a quarterly magazine: "Television and Children," and provide monthly Information Service packets with research abstracts and clippings.

NATIONAL PTA TV ACTION CENTER, 700 North Rush Street, Chicago, Illinois 60611; citizen action, monitoring of TV programs.

OFFICE OF COMMUNICATION, United Church of Christ, 289 Park Avenue South, New York, NY 10010; list of publications, offer consultation and legal assistance to improve programming.

PRIME TIME SCHOOL TELEVISION, 120 South LaSalle, Room 810, Chicago, Illinois 60603; teacher guides to prime time TV programs, published monthly.

SCHOLASTIC MAGAZINES, 50 West 44th Street, New York, NY 10036; provides feature articles about television, excerpts from scripts, Tele-Guides, and lesson plans for teachers.

TEACHERS' GUIDES TO TELEVISION, Teachers' Guides Company, 699 Madison Avenue, New York, NY 10021; Parent Participation Workshops, teacher guides to selected NBC prime time programs.

TELEVISION AWARENESS TRAINING, Media Action Research Center, Inc., 475 Riverside Drive, New York, NY 10027; community workshops about television's messages.

TELEVISION INFORMATION OFFICE, 745 Fifth Avenue, New York, NY 10022; articles for teachers and parents about using television at school and at home.

A FAMILY GUIDE TO...

TELEVISION

- They call television a medium because nothing on it is ever well-done.

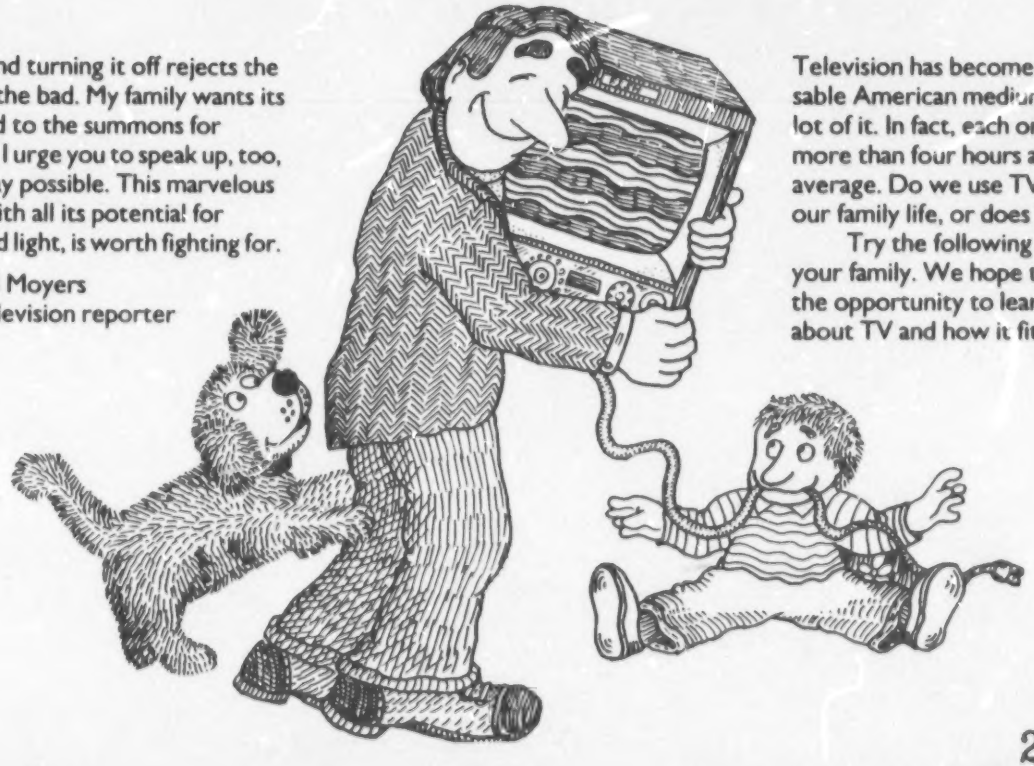
  Fred Allen
  Comedian of the '40s and '50s

- When you start hearing Barbara Walters talking about mass murder like it's a batch of oatmeal cookies, it's going to affect you.

  California high school student

- Once I thought the most important political statement we could make about television was to turn it off. But television can instruct, inform, and inspire, as well as distract, distort, and demean. And turning it off rejects the good with the bad. My family wants its voice added to the summons for quality, and I urge you to speak up, too, in every way possible. This marvelous medium, with all its potential for laughter and light, is worth fighting for.

  Bill Moyers
  Television reporter



Television has become the indispensable American medium. We watch a lot of it. In fact, each one of us watches more than four hours a day, on the average. Do we use TV positively in our family life, or does TV use us?

Try the following exercises with your family. We hope that you'll have the opportunity to learn a little more about TV and how it fits into your life.

HOW MUCH DO YOU WATCH?

Leave this on top of your set.

To start, find out how much TV you and other members of your family watch in an average week. Use this form to fill in the total hours you spend viewing each day, and then total up your hours for the week.

What the results mean...

They could mean different things. To find out, consider these questions:

- Were you surprised by the time you spent with television? Was it more or less than you thought?
- Do you remember times when the set was just "on", with no one watching? If so why was it left on?
- How much time was TV viewing a family activity? What kinds of shows were popular with everyone? Which shows were not?
- Did you talk about those shows you watched as a family? What kinds of discussions did you have?
- Did you use your newspaper TV listings or *TV Guide* in helping you to choose what to watch? Or did you just turn on the set to see what was on?
- Would you want to change the way TV is part of your family's life? If so, how?

Family members write in your names here.

MONDAY					
TUESDAY					
WEDNESDAY					
THURSDAY					
FRIDAY					
SATURDAY					
SUNDAY					
TOTAL HOURS					

(You may also wish to record the names of shows you watched for the week. If so, try to keep track of those programs that all or most of your family watched together.)

LET'S FACE IT!

Television figures in family life in many different ways. Some of these issues appear below. Which way do *you* face? How does your position differ from that of other members of your family? Have each member of the family choose the number from 1 to 5 which best indicates where he or she stands. Then discuss your answers.

It's good for families to talk about the TV they watch. They can learn about each other.

It's bad. A lot of families can't talk about these things without quarreling.

1 2 3 4 5

In our house TV is a good way for us to avoid each other. Turn on the set, sit down and stare at the screen.

TV is a way of bringing our family together—it's fun to share something together.

1 2 3 4 5

We're careful about what we watch on TV. It's important to be selective, to know why you're watching a certain show.

TV is almost all entertainment. It's a way to escape problems, to give your mind a rest. Just turn it on and see what happens.

1 2 3 4 5

Characters on TV family shows are very real—a lot like some of my friends and their families.

Most characters on TV family shows don't seem very real to me, even though they're "realistic." They may be enjoyable to watch, but they're exaggerated.

1 2 3 4 5

On the whole, I'd say my family could do with a lot less TV. There are other things we can do with our time that would be more valuable.

TV's important in our family. If we didn't have it, we wouldn't know what to do with ourselves.

1 2 3 4 5

WHAT'S YOUR TVQ?

How much do you know about TV? Not about the programs—or the stars—but about the industry and the habit. Answers to some of these questions may surprise you, but they're the kinds of thing that top TV executives think about when they make programming decisions.

Give yourself 10 points for each correct answer and then figure out your TVQ!

1 On a typical Sunday night, one out of every two Americans is

- **A** at the movies
- **B** watching television
- **C** knitting sweaters
- **D** reading

2 If you're a member of an *average* TV household, your tube is on more than

- **A** 40 hours a week
- **B** 50 hours a week
- **C** 60 hours a week
- **D** 70 hours a week

3 You're the ad manager for a new perfume called "Thirty Love", designed to appeal to active women ages 18-34 with its heady, sporty fragrance. To buy thirty seconds of commercial time on a top-rated prime time show, you will have to spend about

- **A** $ 8,500
- **B** $15,000
- **C** $25,000
- **D** $40,000

4 Which of the following is NOT usually true of the typical television hero?

- **A** he resorts to violence only when he has to
- **B** he is good looking, white and in his 30s
- **C** his beliefs often differ from those with great wealth or political power
- **D** he is married

5 You've just manufactured a banana-flavored soft drink called "Bingo", and you want to run a series of commercials showing everyday people comparing Bingo to other leading soft drinks. What is the position of the Federal Trade Commission (the agency that regulates television advertising) in regard to your ad campaign?

- **A** the FTC encourages this kind of advertising because it believes these commercials, when truthful, let people know about product differences.
- **B** the FTC discourages such ads.
- **C** the FTC allows you to run the ad, as long as you do not mention your competitor's name.
- **D** the FTC prohibits such ads.

6 It has been shown that watching a lot of television affects the way people look at the world. Which of the following has NOT been shown?

- **A** adult heavy viewers are much more likely than light viewers to own guns for protection.
- **B** heavy viewers who are children are more likely to think it's "all right to hit someone if you're mad at them" than light viewers.
- **C** in Hawaii, heavy viewers are better drivers than light viewers.
- **D** heavy viewers are more likely to be afraid of walking city streets alone at night than light viewers.

7 If the people listed below were in your family, who would be the one most likely to watch the most TV, according to Nielsen statistics?

- **A** Annie, age 8
- **B** Henry, age 15
- **C** Morton, age 29
- **D** Rhoda, age 59

8 The A.C. Nielsen Company measures our TV viewing habits. Their Storage Instantaneous Audimeter—known to some as the "little black box"—is installed in about 1200 homes and results in "ratings" determining which shows stay on the air and which are taken off. Which of the following is NOT true about this device?

- **A** it records only when the TV set is on, and to which channel it is tuned.
- **B** Nielsen pays families to have the Audimeter installed in their homes.
- **C** the identities of these families are kept secret.
- **D** the information gathered from these households measures the viewing habits in all American homes accurately.

9 If you owned a television station, your license to operate would come up for renewal every three years. The Federal Communications Commission is the regulatory agency which oversees this process. Which of the following is NOT an FCC guideline or law affecting approval of your license application?

- **A** you should devote at least one hour out of 12 to public affairs programs such as news, talk shows, and consumer shows.
- **B** you should give "reasonable" time to important community issues and treat them "fairly."
- **C** your station should produce at least two hours of its own programming daily.
- **D** if you sell a half hour of time to a political candidate, you must offer to sell a half hour of time to the opposing candidate.

10 Violence on television, cause for much debate over the past 25 years, hit its peak in 1976 and is now on the downswing.

TRUE or FALSE

HEROIC FEET

If, for one day, you could slip your feet into the shoes of a television hero or heroine, whom would you choose? Now, think about the reasons for your choice: what qualities of this television character are appealing to you?

TVQ ANSWERS

1 B In number, this means about 100 million people.

2 A 43 hours and 52 minutes, to be precise.

3 D

4 D Most leading male TV characters are single. Interestingly, item "c" is generally true, indicating that we find appeal in characters who are in conflict with top layers of established society.

5 A

6 C In Hawaii, heavy television viewers were shown to be more reckless behind the wheel than light viewers.

7 D Rhoda is in the heaviest-viewing group—women, age 55 and older. Women in general watch more television than men. Teenagers watch the least amount of television, compared to other age groups.

8 D The samplings can't be exact, and the Nielsen Company itself notes that ratings are really just estimates. Over a long period of time, however, a program's rating becomes more meaningful. Notice that the "little black box" can't tell if anyone's watching the set or, if they are, whether they're enjoying what they're seeing.

9 C "a" is a guideline while "b" and "d" are strict regulations.

10 TRUE.

Apparently, sponsors and TV executives have reacted to the public outcry against televised violence

What's your TVQ? Give yourself 10 points for each correct answer:

90-100 points: Move over, Freddie Silverman!

70-80 points: You've got yourself a hit show!

50-60 points: Broadcasting may not be your "bag", but you've got good TV sense.

30-40 points: A lot to learn. There's more to TV than the on-off button.

0-20 points: Your show's been cancelled.

IS IT LIVE OR ON TAPE?

For a number of years, people have been studying what we see on television and comparing it all to what we see in the real world. Did you know...

- Though about half the people in this country are women, only about a quarter of TV characters are female. And of those, an unusually large number are in the "young and attractive" category.
- Old people on TV are more often than not shown to be unsuccessful and unhappy.
- Glamorous careers are TV trademarks. Policemen, lawyers, doctors and others with exciting jobs are portrayed much more frequently than they appear in real life.
- Non-white males are more than twice as likely to be cast in comic roles on television than they are in other roles.
- While the number of violent acts on TV has declined over the last three years, hurting or killing someone is still shown to be an effective way to "solve" problems and conflicts on some programs (and keep viewers glued to their sets). Many people believe that television viewing—especially young children—learn some of their own behavior and standards from television and feel that they, too, can resolve conflicts in this way.

WHAT ABOUT YOU?

The average American spends a lot of time with TV. In fact, a Minnesota family who had their television set disconnected for a month said "it was like losing a member of the family." When they were reunited with their set, they were much happier.

Look at the statements below. They're based on recent Gallup polls and Nielsen television ratings. How do you and your family compare with them?

- Although teenagers watch less television than any other age group, 44 percent of them believe they spend too much time watching television (only 24 percent said they watched too *little* TV).
- The average American family of 5 or more people has the set on almost 60 hours a week. That's more than eight and a half hours a day.
- Is there a relationship between violence on TV and the crime rate in the country? 67 percent of teenagers say "yes."
- Perhaps you're one of those who'd like to spend some of your TV viewing time doing something else. Don't hesitate to take action, to make individual and family decisions. Chances are you'll be glad you did!

ACKNOWLEDGEMENTS

Fred Allen's quote:
From *The Golden Age of Television: Notes from the Survivors*, by Max Wilk. Dell Publishing Company, Inc.

Bill Moyers' quote:
From "Bill Moyers' Journal": *TV or Not TV?* Copyright 1979 by WNET/13.

High School Student:
Quoted by Beth Ashley in the *San Rafael (CA) Independent Journal.*

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☆ GPO 693-887

CRITICAL TELEVISION VIEWING SKILLS

Workshop Evaluation

1. How would you rate the overall quality of the workshop you attended today?

   _____ Excellent _____ Good _____ Fair _____ Poor

2. Did the workshop presentations give you a clear idea of what critical television viewing skills are?

   _____ Yes _____ No

3. Did the workshop presentations give you a clear idea of the importance of teaching critical television viewing skills in the high school curriculum?

   _____ Yes _____ No

4. Did the workshop presentations provide ideas to you on how to incorporate critical television viewing skills into your classroom?

   _____ Yes _____ No

5. Did the workshop presentations give you enough information about the Critical Television Viewing Skills curriculum for high school students?

   _____ Yes _____ No

6. Did you enjoy the workshop?

   _____ Yes _____ No

7. What was the best part of the workshop for you? the least interesting?

   Best:

   Least interesting:

8. Did you have sufficient opportunity to share your ideas with others?

   _____ Yes _____ No

9. Did you have sufficient opportunity to ask questions?

   _____ Yes _____ No

10. Please circle the category that best describes you:

    High School Teacher School Administrator ITV Specialist

    High School Student Parent Community Worker

    Other _____

Do you have any suggestions for improving the workshop to make it more on-target for you?